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Answered by the Editor

I HAVE crocheted for many years, also knitted, but feel that I do not know how to properly attach a new thread; a knot is ugly, and I have not been able to devise any other safe way. Can Needlecraft help me in this?—*Mrs. A. S., Massachusetts.*

(Needlecraft will try, and is glad to leave the question open for suggestions from note-books of experience. Methods vary with the material used. A knot, carefully made and adjusted, should not be noticeable. From a famous old "Dictionary of Needlework"—which, it may interest you to know, was "dedicated by special permission to H. R. H. Princess Louise, Marchioness of Lorne"—we glean the following: "To add fresh cotton during the progress of the work, make a reef knot, and work into the crochet one end of the two on one side of the knot, and the other on the other, so that there is no thick part in one place." Directions for the knot are given as follows: "Twist one end over the other, take the end not twisted and turn it over the other; draw up both ends." In effect, this seems to us much like the overhand- or square-knot. The weaver's knot is advocated by many, and this is made thus: "Take the two ends to be joined, cross the right end under the left, holding both in left hand, pass the long thread of the right end as a loop over the left forefinger, and put it between the ends and under the left thumb, then cross the ends again, holding them under the left thumb, and draw the loop over the left thread again, then draw the right-hand long thread tight, which pulls the loop down upon the crossed threads and makes the knot." So much for knots. A method of joining without tying is to leave an end of the first thread four or five inches long, drawing it through the last loop or stitch made to fasten off; draw the new thread through next stitch, leaving an end, and continue the work. When completed, thread one end and then the other into a needle and run into the work; or the end of the thread you have finished with can be carried along and worked over with the new thread for a short distance, as when using two colors.)

AS I have the frame and a quantity of beads, I am anxious to crochet a beaded hand-bag or purse; I have been told that the beads must first be strung on the thread or twist, but this seems a long and almost impossible task, as I would like to work out a floral design in colors. And I do not know how to pick up the beads—please tell me.—*Mrs. W. R. B., Washington.*

(The beads are usually strung when but one or two colors are to be used, in regular arrangement, but in case of a definite design this would, as you say, be quite a problem. A simpler and easier method would be to string comparatively few beads at a time, perhaps as many as required for two or three rows, on a length of thread, say three yards, which is broken from the spool. By beginning the bag at the bottom and working around and around, it will be in one piece. Make a chain as long as you wish the width of the bag to be, allowing a very little for "taking up," and work a double in each stitch to the end, then go back on the other side to the starting-point, completing the first row. To "pick up the beads" move each in turn close to the needle when two loops of the double are on it, take up the thread and draw through the loops, thus securing the bead in its place. When more beads are needed simply string them on the other end of the thread, which is long enough for several rows; when another piece is necessary, join to the first by holding the two ends together close to the row you are working, and cover with several doubles taken over them, allow the end of the first piece to remain on the wrong side, and continue as before.)

I AM making a hooked rug of discarded silk stockings, and am told it will all pull out, if clipped, unless I size it. If this must be done, I should like to know how to go about it and what to use. —*Mrs. H. A. M., Illinois.*

(We know of such a rug which has been in use for a year, and has given no trouble; however, it may be well to treat yours as suggested. This will give added firmness, certainly. The sizing may be of flour starch, cooked, using a generous portion of glue-water, and applied with a paint-brush while still hot. Our friend, the housekeeper tells us that she lined a similar rug with denim, putting this in place before the sizing and dried it all.)

A NEIGHBOR of mine at the seashore has some chairs which have been re-seated with what she calls "cane pattern," in knitting, using twine or carpet-warp, and varnishing each seat after tacking in place. It looks very nice, but she doesn't know how to knit it. Can you tell us?—*Mrs. E. B. Knowles, Massachusetts.*

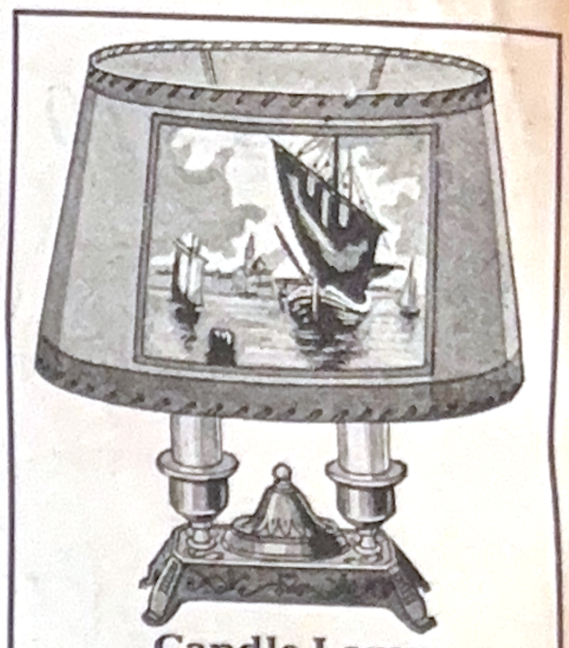
(The following is what we know as the cane-work pattern; we shall be very glad if it is the one you wish: Cast on any number of stitches divisible by four. First row—Over, knit one, over, knit three; repeat. Purl all even rows. Third and seventh rows—Knit three, over, slip, narrow and bind, over; repeat. Fifth and ninth rows—Over, slip, narrow and bind, over, knit three; repeat.)

Concluded from page 21

6. Work 44 stars in round, making 4 of these stars 5 loops each. (This is made like the 4-loop star except that you draw a loop through each of 2 stitches of previous row instead of but 1 stitch.) The 5-loop stars are placed at regular intervals — about every 11th star.
7. Work 52 stars in round, making 6 of these 5-loop stars.
8. Work 52 stars in round. Break yarn.

Join medium green and work 5 rows without increase; then join dark green and work 1 row; join Nile and work 2 rows in the star stitch and 1 row in double crochets.

In the ornament rows of Nile and dark green alternate. With Nile chain 3, 8 trebles in first stitch of chain. With dark make 10 trebles across. With Nile 14 trebles. Then 18 trebles across (dark); 18 trebles (Nile); 14 trebles (dark); 9 trebles (Nile); 6 trebles (dark) keeping last loop of each on the needle and drawing through all at once to form cluster, fasten ends and sew ornament in place.



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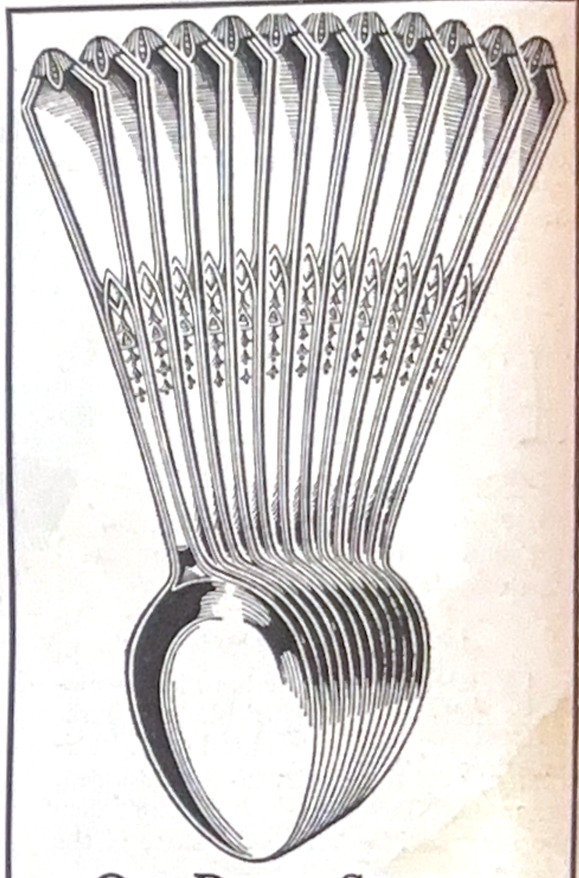

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No. 32 - 2 - 23. The Cover Design

Winter Sports

BY GEORGIANA BROWN HARBESON

SEASONS come and go, each garbing the earth for a time with its own particular line of coloring: spring, with the soft green of young grasses and budding trees; summer, and the brilliant bloom of many flowers; autumn, and all the gorgeous tints of clinging and falling leaves; then along comes winter, and clothes the landscape pretty generally in white — the least colorful of the four — but what a sports costume! And what a challenge to humans to don the very brightest of warm sports togs and go skiing!

The cover pictures a lively winter scene — we especially recommend this design for the maximum of effect attained with a minimum of crewel stitchery. The background is a "snowy" toned linen. Narrow lines done in outline stitch define hills and valleys. There are clumps of trees — some evergreen, others with bare branches. A little hamlet nestles high up in the hills at the right. The colorfulness is brought about largely by the gay wool of the various sports outfits worn by skaters, skiers, coasters, and the occupants of the sleigh. A fat brown rabbit is "looking on" from behind a bush in the foreground.

Satin stitch, outline and buttonhole predominate. The border is in scallop effect in spaced buttonhole-stitch.

Concluded from page 5

of ivy grown in water, a centerpiece of this sort can be arranged at short notice, regardless of the season.

The edges of the cloth are bordered with two and one-fourth inch scallops. Arrangements of the poppy motif form the corners and are introduced twice on each long side and again at each end. Matching napkins have a cutwork motif arranged at the center of one edge — a position which brings it into prominence when the napkin is folded in thirds in each direction. A monogram or initial may be placed just above the peak of the motif.

SINCE there are no connecting bars required to fill in the spaces between the different motifs, the work progresses very rapidly. First run all the outlines of the design with a fine thread and then cover with buttonhole stitches worked closely together without crowding, so as to make a smooth unbroken line.

Always bear in mind that the outlines indicate the finished edges of the motifs and do not encroach upon the intervening spaces, which are needed for the background of the design. It is a good plan to run the line of foundation, or filling stitches into the linen just inside the outlines of the design, leaving the latter to serve as a guide for the needle. Keep the stems of the stitches short and regular.

MARKINGS on both flowers and seed-pods should be done in satin stitch well rounded with filling stitches, in contrast to the flatness of the rest of the embroidery, laying the filling stitches in the opposite direction to those which cover them. Outline leaf veins with stitches which overlap one another sufficiently to produce a little more width than the usual outline.

In cutwork the purled edge of the buttonholing follows along the outlines of the motifs and rests against the spaces which are to be cut out. Finish and press the embroidery before cutting and be very careful not to clip the embroidery stitches. Such accidents are most difficult to repair neatly.

This design is equally suitable for use as a bedspread. The central design is exactly the right size and shape to center on the top of either a single or twin size bed and the border is quite as effective for this purpose as it is for a tablecloth.

The central design also makes an exceedingly handsome between-meal cover for the dining-table, the edge being cut out to the outlines of the motifs.

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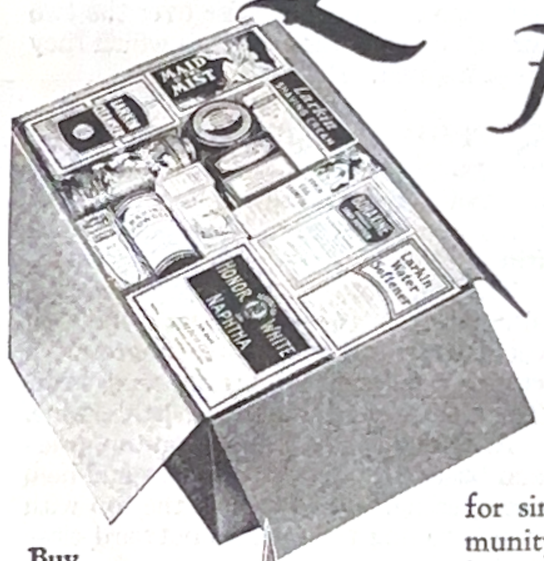

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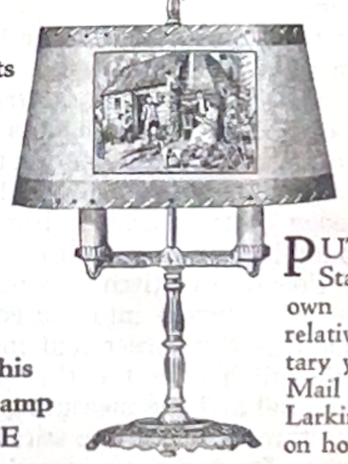

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